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Vol. V. No. 6. JUNE 1929. PRICE SIXPENCE.

MUSIC IN THIS ISSUE

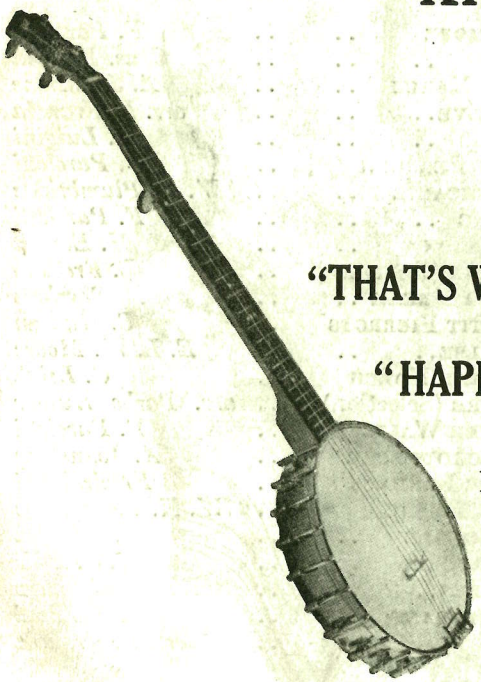
"KIDDIE KAPERS"
Tenor Banjo Solo

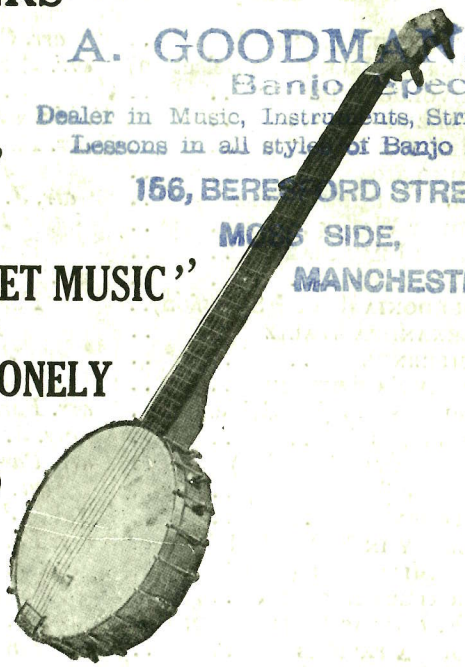
"MARIE"
Guitar Solo

"MINUET"
(SCHUBERT)
Mandoline Solo

"THAT'S WHAT I CALL SWEET MUSIC"
Plectrum Banjo Solo

"HAPPY DAYS AND LONELY NIGHTS"
Banjo Solo (Finger Style)





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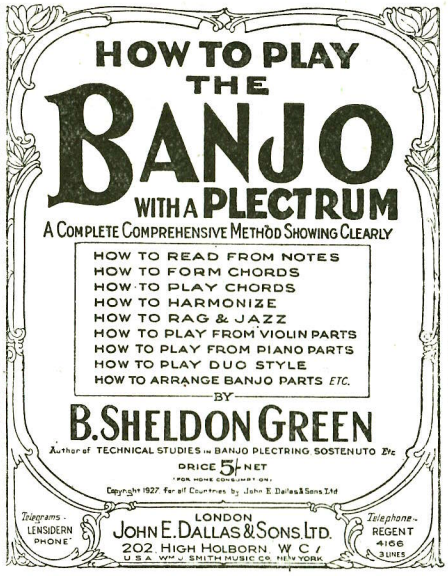
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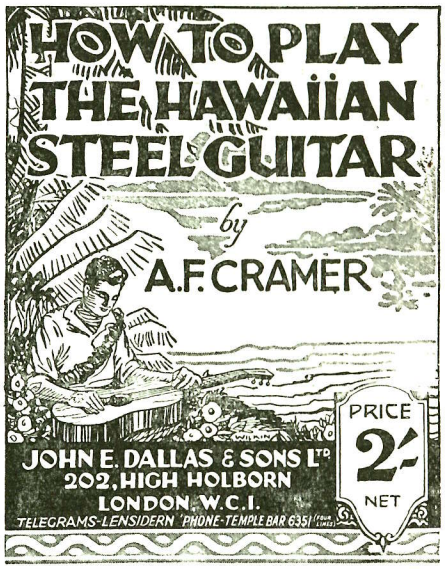

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BROADCASTING NOTES.

Tarrant Bailey, Junr., will be broadcasting from 5GB on June 6th and 7th. He will be featuring the following solos: June 6th, "Banjo Frolic," "Ad Astra," "Coming Out. June 7th, "Banjo Frolic," "Lilting Measure," "A Plecbit," "My Banjo Dreams," "Ad Astra," "Donkey Laugh," "Larana," "Palladium Rag" and "Medley."

Ernest Jones will be broadcasting from Birmingham on June 4th from Birmingham 5GB.

Eugene Earle will be broadcasting from Dublin on June 18th.

May 7th, 1929.

To the Editor of KEYNOTES,

DEAR EDITOR.—May I claim a small space in your most interesting journal to answer a few remarks made by Mr. J. W. Whittaker in the May issue. After reading his letter through, one is left with the impression that our poor Leeds B.M.G. Club (I am a member, Mr. Editor) has been like a ship without a rudder—tossing about among heavy seas, unable to make port (or music) and almost sinking for lack of guidance.

I would like to assure you, however, and anyone else who may have read the effusion in the same light as myself, that such is not the case. Mr. Whittaker hits the truth many times in his statements, but has also either forgotten or avoided several points which ought to be mentioned in fairness to our past President and Committee.

As Mr. Whittaker was a member of our late committee—in fact, for quite a while he occupied the post of Acting Secretary—it is most ridiculous for him to say "The fault lies with the officers of the various banjo clubs," for he himself knows of the offenders regarding non-attendance at our fortnightly gatherings, and, as everyone must admit, neither a Committee nor the President himself can make a success of an organisation in which the members put the Club last and their own private affairs (odd engagements for dances, etc.) first.

I am pleased to read, however, that we have been so fortunate in choosing a new conductor with such capabilities. I am sure he must be a good man to compare so well with our last combined President and Conductor, whom everyone agreed was a real sport, and one who knew his job.

We can only hope that the Club has now taken a turn for the better, and that its members will all turn up in full force (don't forget to bring your orchestrated parts, please) and give us some most enjoyable times again—something to bring back memories of the happy, sociable affairs of a few years ago.

Yours faithfully,

J.W.

Notes on the Guitar.

F. TARREGA has been mentioned several times in KEYNOTES lately, and we had a short biography of him in the last February number. It comes, therefore, as an appropriate conclusion that we should have an example of his original music.

The Gavotte given in this issue is a little jewel of its kind. Its lovely melody and classical setting will fittingly illustrate a phase of the fine imagination of this great writer, coupled with his "manly sweetness," his power of expression, and exact knowledge of perfect musical form.

Our Editor is to be congratulated on the pains he has taken to get permission to publish this excellent piece of music, and I take this opportunity to wish him better health in the future than he has enjoyed lately, to enable him to continue his good work.

This guitar solo, beginners will find, is neither so easy as it may look at a first glance, nor so difficult as it may appear after a first reading. There are no difficult positions, no unusual chords requiring abnormal stretches of the fingers, the style of its music is of the simple kind, good and straightforward. But there are some technicalities that can only be mastered by steady, serious work; then, there is the suitable pace, the expression, and so forth, that will require time and attention.

The following hints and explanations may be found useful: As some of the directions are given in Spanish, I shall explain for the readers who do not happen to know it, that C stands for position or barrè, and that C5a, for instance, means 5th B, i.e., 5th barrè. You may also note that the barrè, in Spanish music, is made with the 1st finger, never with any other, and that the thumb is *never* used to stop strings. (This is done in some Italian music for the guitar, in which the thumb stops the 6th string. The sudden changes required to do this, and the consequent loss of complete control of the fingerboard, are sufficient reasons to condemn this method.)

At the commencement, the 4th finger slides on the 1st string from A″′ to C′′′, and C′′′, C′′′A are played. The 1st finger now makes a barrè at the 5th fret, and the 3rd finger stops the 7th fret, the 4th finger having been taken away. The chord is now played, and the 3rd finger lifted to produce the slur. It is then replaced by the 4th finger which gives your hand the best position for the 1st finger to reach the G , the 2nd F, and the 3rd the D for the next chord.

When thought necessary, the strings, on which certain notes are to be played, are indicated with figures in small circles. There are many examples of this in our solo, but it will suffice to mention one, viz., the G chord in bar 6, in which the 4th finger stops the 5th string at the 10th fret; the 3rd finger the 4th string at the 9th fret; the 1st finger the 3rd string, fret 7; and the 2nd finger the 2nd string at the 8th fret.

Small notes, as in slurs, are often used to show how a change of position is to be effected without any jerks or sudden jumps, and as a guide and steadiness for the left hand. A good instance of this can be seen in bar 42, where the 4th finger slides from E′′′″ to A′′′″ on the 1st string, and then the 1st and 2nd fingers stop respectively the 4th and 2nd strings at the 15th fret. Now, in order to get the left hand back to the 9th position, the 2nd finger is slid back with gentle pressure, until the 4th finger reaches the E′′′″ once more.

The small letter i, m, a, p, as explained before in these Notes, mean 1st, 2nd, 3rd fingers and thumb. General musical signs are same as in English music.

One more word. The concluding arpeggio is marked pizzicato, which, according to Señor E. Pujol, is to be done as follows: The lower, outside edge of the right palm is placed on the silver strings close to the bridge nut, whilst the little finger rests on the sound board to relieve the pressure of the hand on these strings. The remaining fingers form a kind of bridge over the gut strings which are left untouched by the hand. In this position the stretched-out thumb strikes the bass strings downwards, and rests on the next string. The sound thus produced is damped by the hand and has a somewhat smothered tone, but does not decrease in volume. The 2nd and 3rd fingers are used for the higher notes, as in chords, but they strike the strings diagonally, on account of the position of the hand. As a result, we have a plucked, abrupt sound, unlike the usual sound of the guitar, and similar to the pizzicato of bow instruments.

Some students will probably find the pizzicato the most difficult part of the solo, but practice which makes perfect, as they say, will overcome this difficulty.

E.L.G.

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B.M.G. Matters.

By A. de Vekey.

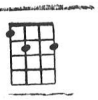
A PRINTER'S slip in last month's KEYNOTES gives the name of the Secretary of the American Guitar Society as Mrs. Vandah Olcott Bickford. The first should read "Vahdah."

I have just received an interesting letter from this lady, with particulars of some Lecture-Recitals of the life and works of the French Guitarist, Napoleon Coste, and the old Italian Master, Luigi Castellacci (1797-1845). These are reproduced below, and should prove of great interest to guitar lovers.

Lecture-Recital on the Life and Works of Luigi Castellacci, old Italian Guitar Master (1797-1845), by Vahdah Olcott Bickford, assisted by Zarh Myron Bickford, Guitar and Piano, and the American Guitar Society Ensemble (ten Guitars—Vahdah Olcott Bickford, Director). Friday Evening, November 16th, at 7 p.m. 1223 West Adams Street, Los Angeles, Calif. Program: Lecture on the Life and Works of Luigi Castellacci; Pastoralle (arranged for ensemble guitars by Vahdah Olcott Bickford), American Guitar Society Ensemble; Guitar Duets, Potpourri of Waltzes and Russian Dances, op. 34; Guitar Solo, Introduction and Variations on "Nel Cor Piu Non Mi Sento," op. 35; Guitar and Piano Duet, Fantasie, op. 44.

Lecture-Recital on the Life and Works of Napoleon Coste, French Guitar Master (1806-1883), by Vahdah Olcott Bickford, Guitarist, assisted by Miss Hazel Meek, Soprano, and American Guitar Society Septet (Vahdah Olcott Bickford, Director). Friday Evening, March 22nd, 1929, at 7 p.m. 1223 West Adams Street, Los Angeles, Calif. Program: Lecture on the Life and Works of Napoleon Coste; Barcarolle, American Guitar Society Septet—Vahdah Olcott Bickford (Director), Zarh Myron Bickford, Victor Bouch, C. C. Lindsey, Nancy Yerkes, Bernice Trissell, Gustave Podneck; Guitar Solos, Preludes, op. 49, Nos. 4 and 5, Rondeau de Concert, op. 12, Menuet, op. 50; Guitar Solos, Caprice sur l'Air Espagnol "La Cachucha," op. 13, Andante et Menuet, op. 39, Les Soirees d'Auteil (Serenade), op. 23; Soprano Solo, Barcarolle (Schubert-Coste; guitar accompaniment); Guitar Solos, Etude de Concert, op. 38, No. 6, Andantino, Andante from "Fantasie Symphonique," Etude de Concert, op. 38, No. 20, Etude de Concert, op. 38, No. 23; Guitar Solos, Reverie Nocturne, op. 51, No. 3, Rondoletto.

A correction also in the 10th bar of the accompaniment (ukulele) to Bach's "Loure" in the April number might be noted. This should read:—



A suggestion from W. G. K. (London), relating to inversions for ukulele chart readers, contains the following:—

> "Have you, in any of your earlier articles, ever published any inversions for the chart readers? I think you would find these well received. The inversions of such chords as D, D7th, A7th and E7th are quite easy for any average performer, and these are four chords in universal use."

Answer.

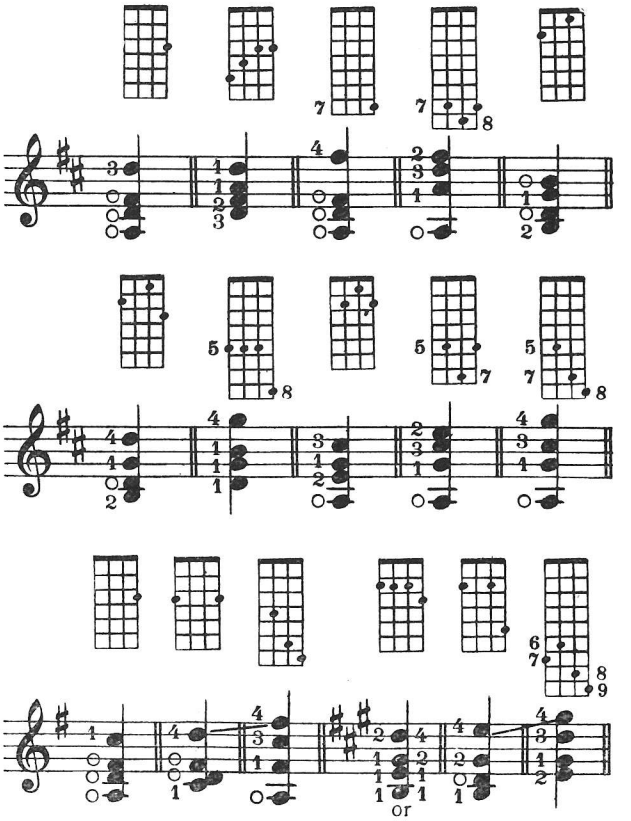
In Book No. 2, which may appear later on, for solo ukulele playing, all the inversions are given, together with scales and chords in the lesser used flat keys, but in musical notation.

However, realising that the suggestion of W. G. K. is a good one for those who have not as yet studied the instrument from music, a few are appended, with the hope that they will invest a new interest in exclusively chart-playing circles.

The regular notation is added as well, for I am sure that many chart players know their notes—although vamping only from the charts to the popular songs—and the inversions given in both forms will be welcomed.

I would suggest a more general use of the inversions to song accompaniments, lending as they do "variety" and added interest.

A study of the following examples will be found very helpful to commence with, when others in different keys may be worked out.



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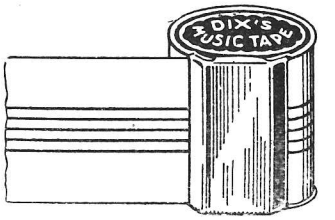

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B.M.G. Clubs and their Work.

By B W. Dykes.

—I must express my regret to readers of KEYNOTES for my article being too late for publication last month, especially to those readers who look forward to them; and I am sure there are many, including "A Member" of the Luton Mandoline Band, Mr. J. W. Whittaker (President of the Leeds B.M.G.), also "K. D.," whose criticism of "A Member's" reply to my previous article was, I think, quite justified.

Before I go any further, I would like to substantiate "K. D.'s" remarks; I also think "A Member" has very much misinterpreted my article. I was certainly referring to B.M.G. clubs and not mandoline bands, or any other kind of band. I would also, in all modesty, inform "A Member" that I have been a very devoted player of the mandoline since the year 1897, so I don't think I am quite new to the mandoline world, especially as I have played in some of the best orchestras, "as lead," that have been formed: orchestras from 50 players down to quartettes. I have for many years played on the concert platform as soloist on mandoline and banjo, so please excuse my correction. However, if "A Member" imagined that I was forgetting the Luton Band, he was wrong. I have for long known of them and their well-known conductor.

The object of my article was to try and get some sort of unity and progress in B.M.G. clubs: something that will give them an Aim. I quite agree with Mr. J. W. Whittaker that the fundamental point to success is to get a conductor for the orchestral practices, and a president who will go all out to make the club meetings interesting and varied. I think the idea of inter-club meetings a splendid idea, and one that should be taken further; in fact, I am shortly suggesting to the East London B.M.G. Club that we pay visits to other neighbouring clubs, and they to us, during the summer months, which, I think, will considerably help to give interest during the quiet musical season. The summer-time is a very close period with music. I can quite understand people wanting their tennis or cricket; but I think one night a month or fortnight is quite a modest expectation on my part for them to reserve for their club—and no excuse will do, either. The "working late" excuse, especially with those who, I know, never work late, doesn't go down; and if a member had "something on," that don't do either, because the club meeting is a permanent fixture, and that is an appointment, and nothing should come between. I am a strict disciplinarian, and I expect every member of our club to be the same; and if they are not, I would rather be minus their membership, because they will influence a good supporter.

I quite agree with Mr. Whittaker regarding an annual gathering of banjo clubs, when a general conference could take place and get the suggestions of many minds on a set subject; then, and only then, can we expect to promote the popularity of the instruments which we are striving to bring to the front. I know perfectly well that generally it is still believed that the banjo is a nigger-strumming, vamping noise, the mandoline a little tinkling thing, and the guitar—well, I don't think the general public quite know the difference between a Spanish guitar, tenor guitar, steel guitar or a mouth organ.

If the clubs all over the country would give their services to charity concerts, etc., and show off the beauty of their instruments and music, I am sure that form of advertisement would very soon create a craze and popularise the fretted instruments.

I would very much like, before I conclude, to thank Mr. Whittaker for his appreciation of my previous lessons on the Theory of Music. He suggests that I continue to write, and also to publish them in book form. This I would very much like to do. I have spoken to the Editor of KEYNOTES on the subject, and he has agreed that, when a suitable opportunity occurs, and there is a possibility of such a work being generally called for "it shall be done." For the present, I would like to say that I will willingly write upon any particular subject to the best of my knowledge and ability that any reader of KEYNOTES likes to suggest. I would also say that the last series of lessons I wrote were at the suggestion of a reader in "Lincoln." I hope he benefited by them.

Suggest your wants to the Editor, and he will pass it on for attention.

With best wishes to all B.M.G. enthusiasts,

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Aston Banjo Club Concert.

THIS annual event was again held at the Kensington Town Hall on 4th May, and proved no less popular or successful than those promoted in former years by this well-known club, and the organisers are to be congratulated

Promptly at 7.30 p.m. the orchestra took the stage and under the baton of their genial conductor, Mr. Harry Marsh, rendered a new march "Scillonian" (Cave) in fine style, with another march item, "Leslie" as an encore. The standard set at these opening numbers was maintained in their subsequent items, which were "Down South" (Myddleton), "Just a Song at Twilight," both specially arranged, the overture, "Caliph of Bagdad" (arranged Volti), and a fantasia, "Darkey's Dreamland" (Bidgood). The orchestra is to be complimented on an all round fine show, as well as improved responsiveness to the conductor's baton.

Mr. James G. Harris, the popular banjo tremoloist, was in good form, contributing "Lullaby" (Stavordale) with encore, "Alice where art thou" at his first appearance, and "Romance in C minor" (Ellis) with "Star of my soul," an excerpt from "The Geisha," later in the programme. Insistent applause greeted the efforts, well earned and well deserved.

Mr. Joseph Bull, the operatic banjoist, enhanced his reputation with selections from "Faust" (Gounod), "Easter Hymn" (Mascagni), "Salut D'Amour" (Elgar) and the "Lost Chord" (Sullivan) by special request. All these items were greatly appreciated, time alone preventing the granting of further encores.

Mr. Joe Morley received his usual hearty welcome from the large audience, and delighted all present with "Ad Astra," "Freckles," "Banjo Frolic," "Sports Parade," "Donkey Laugh" and a new number "Swans' Dance," all his own compositions. Needless to say, further encores were demanded, but could not be accorded. It is only true to say that Mr. Morley is a player of whom no banjo audience will ever tire, and on this occasion his tone, touch and happy personality endeared him more than ever to the hearts of his hearers.

A Banjo Team of eight members of the orchestra formed a distinct feature on the programme. "Dimples" and "Circus Parade" (Morley) were the numbers chosen, and they were rendered in a most creditable manner. The idea of such concerted items, as distinct from orchestral numbers, is one well worth development if the applause which greeted the team on this occasion can be taken as any criterion.

Miss Bessie Jones, a charming and competent soprano, first sang "One Fine Day" from "Madam Butterfly" (Puccini) and "I heard you singing." At her second appearance Miss Jones sang "Serenade" (Braga), with banjo obligato by Mr. J. Bull, followed by "Wake Up" and "Up There" as a double encore.

Humour was supplied by Mr. Fred Morris, who in turn was encored to the echo. Among his numbers were "Don't I Know" (M.S.) and "Tweet Tweet." In the latter he persuaded the audience to take a prominent part, and the heartiness with which all present entered into the fun was evidence of his popularity. His patter also was really humorous and well received by all.

Mr. Cyril Weller, so well known of late years as accompanist at banjo concerts, was a host in himself. Equally at home with vocal or instrumental items he added materially to the general success of the evening.

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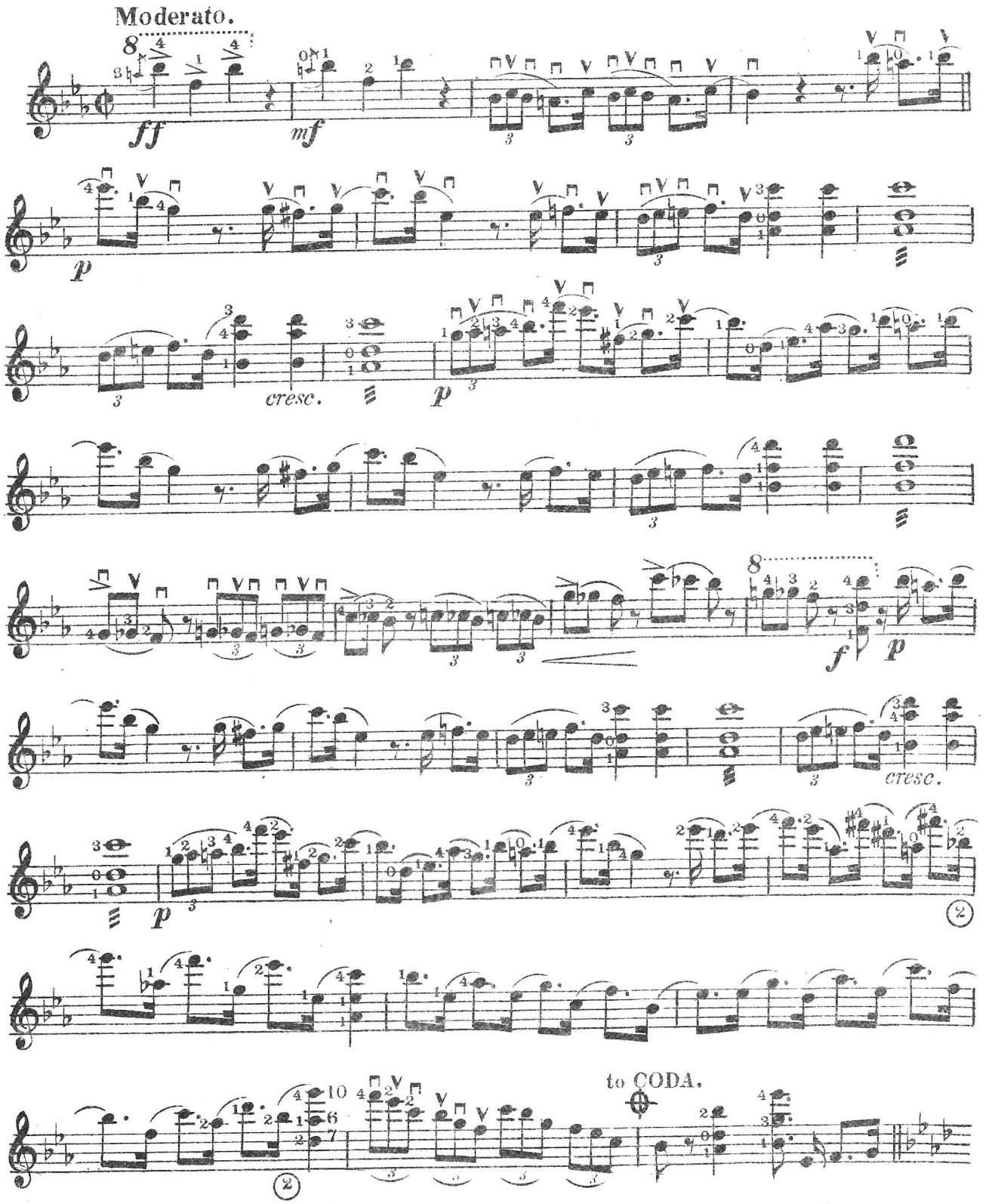
Kiddie Kapers.

TENOR BANJO SOLO.

by NAT SHILKRET
LEW POLLACK &
AL SHERMAN.

Arr. by ERNEST TAYLOR.

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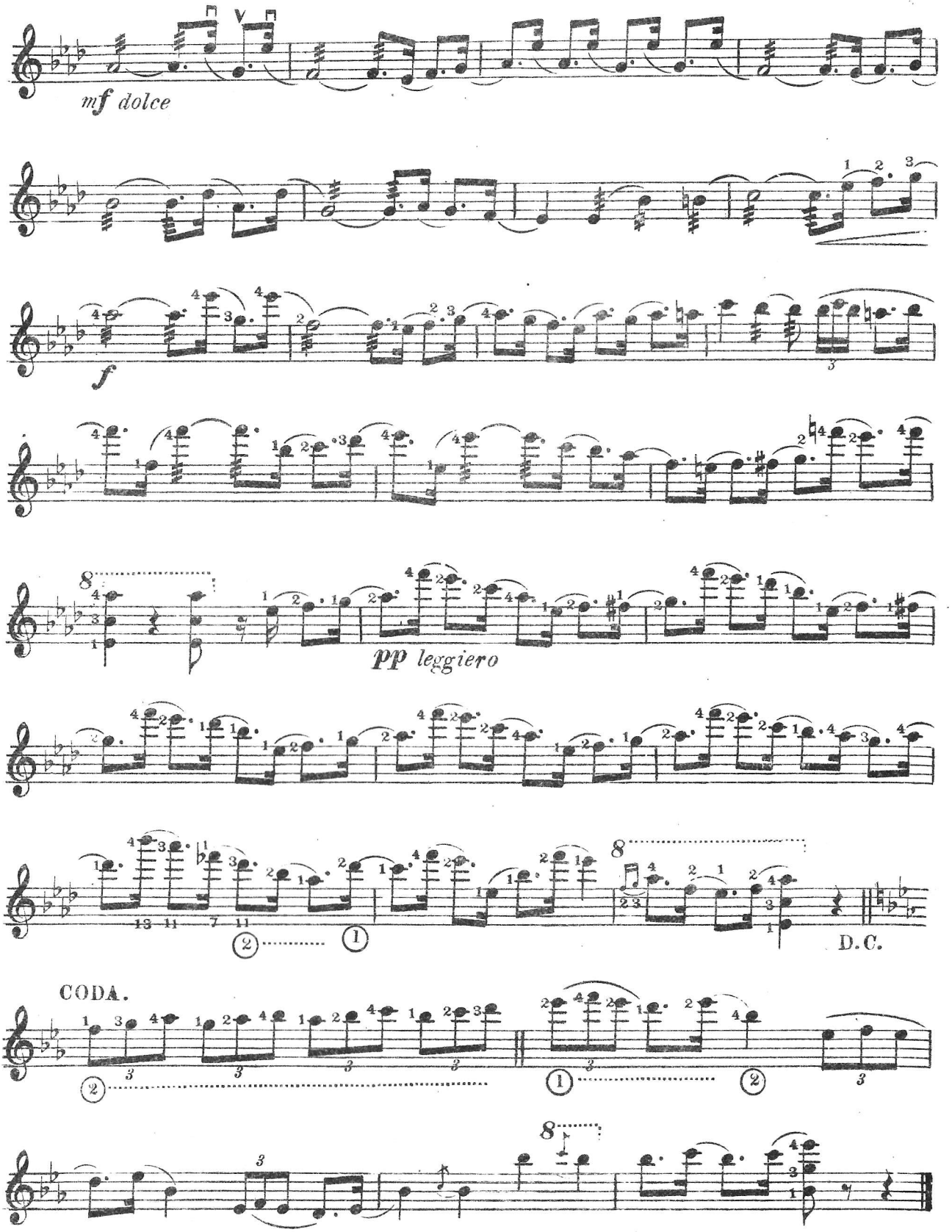
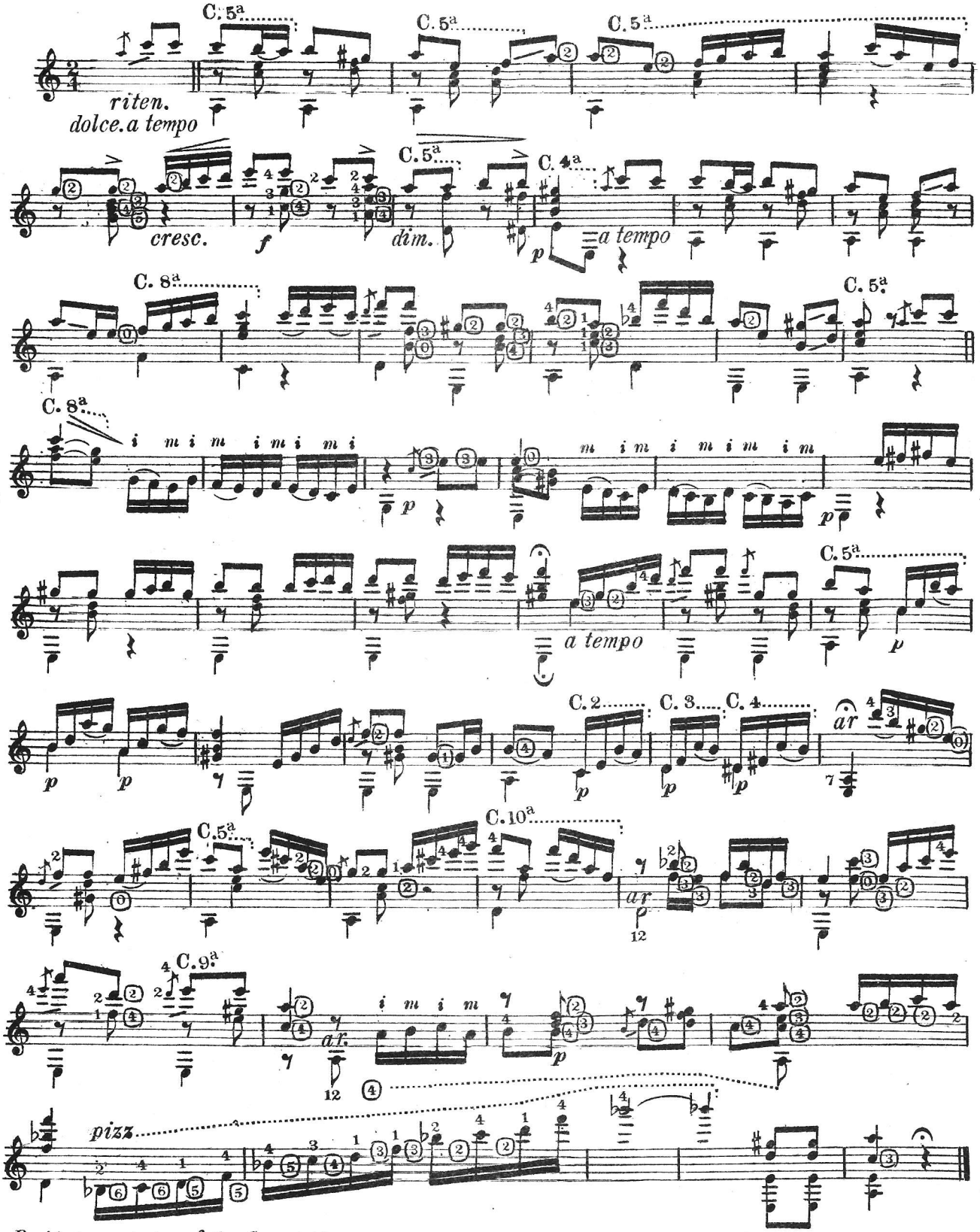

mf dolce
f
pp leggiero
D.C.
CODA.

Maria.

GUITAR SOLO. **GAVOTTE.** **FRANCISCO TÁRREGA.**

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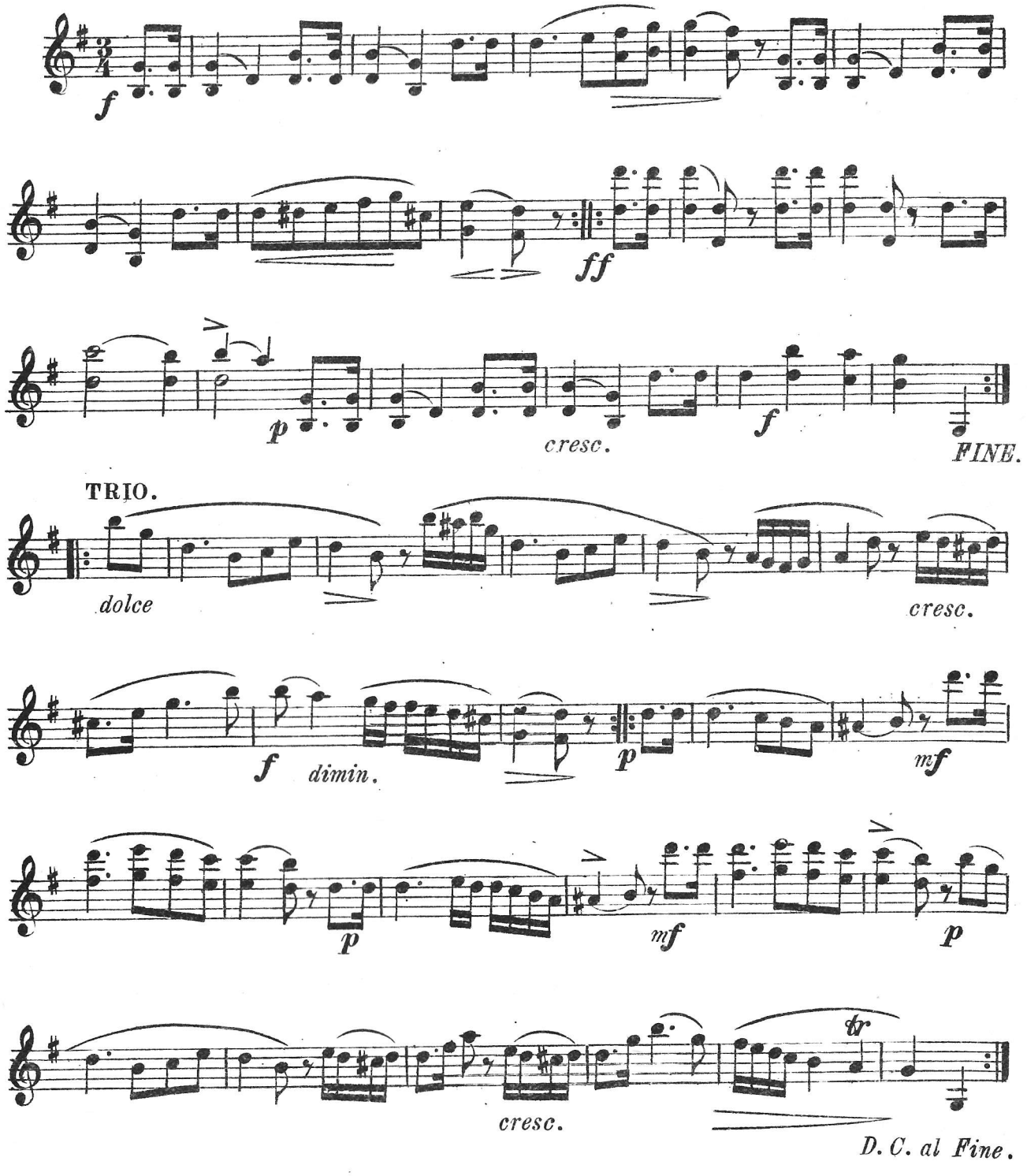
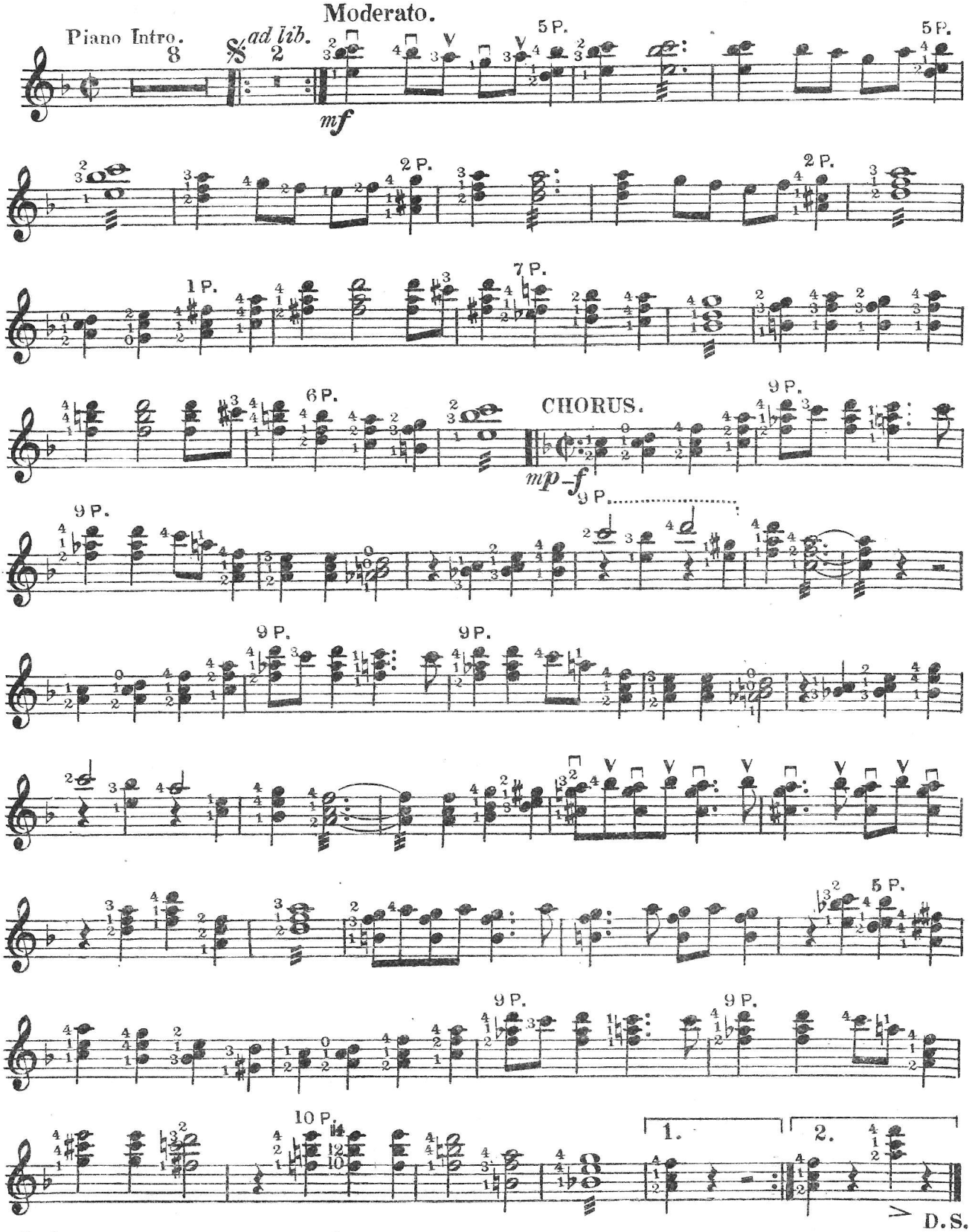
Minuet.

MANDOLINE SOLO.

SCHUBERT.

THAT'S WHAT I CALL SWEET MUSIC.

Arr. by ERNEST TAYLOR (PLECTRUM BANJO SOLO). Music by PETE WENDLING.

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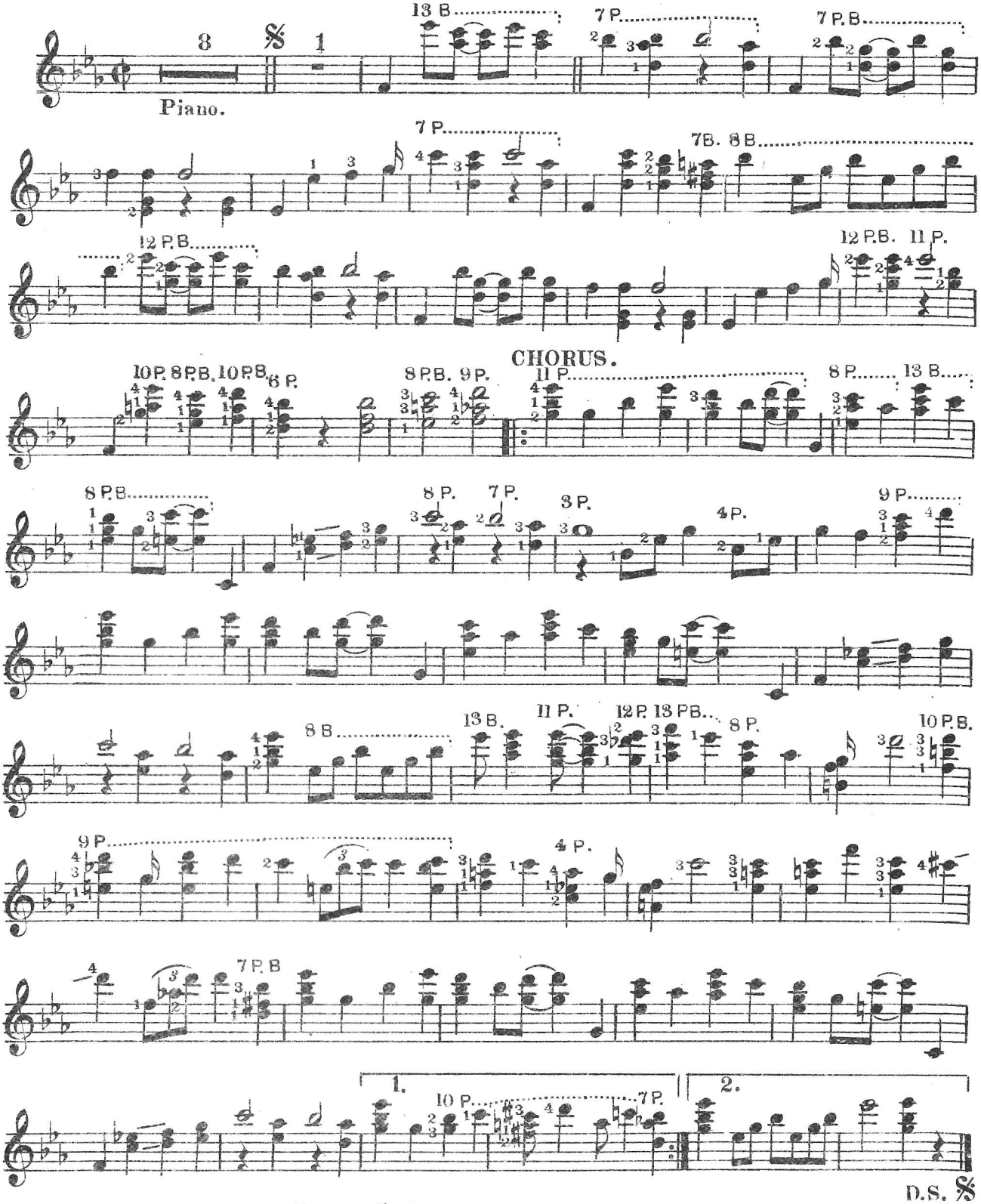
Happy Days and Lonely Nights.

BANJO SOLO.

Arr. by BERNARD SHEAFF.

FRED. FISHER.

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The Lawrence Wright Music Co. Denmark Street, Charing Cross Rd. London, W.C. 2.
June / 29.

Writing a Melody from a Given Second Part.

By B. SHELDON GREEN.

MANY who can " invent a tune " cannot clothe it in suitable harmony; others, again, can dress almost any old tune in the finery of the very best chord progressions, and yet are unable to " invent " a satisfactory tune.

The former are gifted; the latter have acquired their knowledge "at the sweat of their brow." The good tune writers are those who have the gift, and have taken the trouble to study the theory of music with a view to improving their standard of composition and clothing it in good harmony.

It is a great—a very great—asset to have a " good " ear; and though I am opposed to faking *when there is no excuse for it*, nevertheless I strongly advise the constant practice of vamping, for one never knows when an occasion may arise for " playing by ear."

Now, tunes (" melodies," as the theory books call them) are made up from the notes of a suitable set of chord progressions, with auxiliary and/or passing notes introduced where convenient; and the whole is set up in a certain Form.

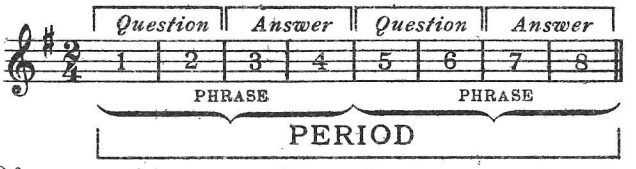
I cannot very well go into all the " points " of Form or of Chord progressions in an article of this description. As, however, the chords I intend to use will be elementary ones, I need give only a few short remarks on elementary Form, and we'll be " all set " for the tune writing.

Form is the regularity in Chord formations, and the splitting up of a piece of music into questions, answers, phrases, and periods. Get the idea of two persons having a chat.

One says:— the other replies:—

Play over these four bars and " get the hang " of the principle of this chatting. Better still, play the first two bars yourself and get a friend to reply with the other two.

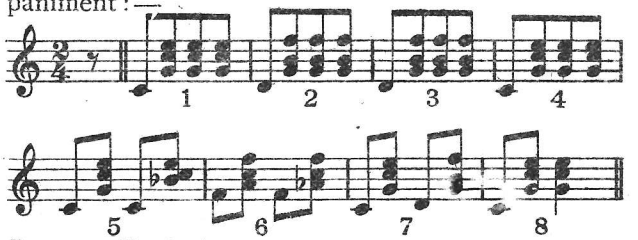
A question usually consists of two bars; question and answer (also two bars) make a phrase; question, answer, question, answer, make a period.



Of course, this is not all that is necessary; there is the matter of Cadences to be considered as well.

However, in this article the accompaniment is given you, so there is no call to worry about the selection of chords, etc.

Now let's get going. Here is a simple accompaniment:—



Bar 1.—Tonic harmony. Melody must consist of notes of Tonic Chord (C E G) and suitable passing and/or auxiliary notes.

Let's make up this:—

which sounds good enough and keeps closely to the harmonic formation. " F " is a passing note.

Bar 2.—Dominant harmony. Melody must consist of any of the notes of the Dominant Seventh Chord, with suitable passing and/or auxiliary notes, if necessary.

We'll make up this:—

" C " passing note.

Bar 3.—Dominant harmony again, so we'll make up this:—

" E " passing note.

Bar 4.—Tonic harmony. How about this?

" F " passing note.

Bar 5.—Tonic on 1st beat, so let's have this:—

" F " auxiliary note; " A " passing note.

The 2nd beat contains B and the succeeding chord is F major; so we regard this as a short transition through F, and make up the melody from any of the notes of the Dominant harmony of that key, say like this:—

Bar 6.—Tonic harmony of F, *which is also Sub-dominant harmony of " C."*

Now, E is leading note of key of F and also 3rd of D 7th chord. This note should rise to the keynote, and that is why our first note in Bar 6 *must* be F.

For the next note we select the third of the chord, so:—

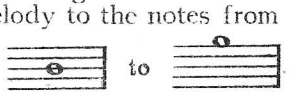
In the 2nd beat of this bar we get A in the accompaniment; but it is not absolutely necessary that this note should appear immediately in the melody. The other notes of the chord are C and F, so that the harmony is almost identical with that in the 1st beat; we therefore select " C," and then proceed to A♭, thus:—

Bar 7.—Tonic harmony of C over 1st beat. We accordingly make a melody like this:—

Dominant in 2nd beat. So we complete the bar this way:—

Bar 8.—We finish on the Tonic (or Keynote).

Notice that throughout the first four bars we confined our melody to the notes from



(*Continued on page* 96)

Now Ready. "A Banjo Frolic"—" Ad Astra "—" Dimples," By Joe Morley.

THIS MONTH'S SOLO FOR TENOR BANJO PLAYERS.

THIS month's solo for tenor banjo players consists of an arrangement of a novelty pianoforte solo, "Kiddie Kapers." This is a most effective number in modern style, and suits the tenor banjo very well. The signs for fingering have been included carefully, and with a view to making the left hand work as easy as possible.

This solo should be played over slowly at first, care being taken to play it in exact time, and with the fingering and plectrum strokes indicated. The full speed should not be attempted until the general idea of the technique required has been fully grasped.

Count the time carefully where the bars containing triplets and dotted quavers and semiquavers occur. The important point to note here is that the dotted quavers must be made to sound three times the length of the semiquavers; many players do not realise the importance of this. The bar marked *pp leggiero* and following seven bars are intended to give the effect of a music box, so this section should be played very softly and lightly, and in a rather mechanical manner.

The published pianoforte solo should be purchased for the purpose of an accompaniment, and may be obtained from Messrs. John Alvey Turner, price 2/-, postage extra.

"Sweet Music," a Lawrence Wright hit, is included as a solo for plectrum banjo, and will, I am sure, be appreciated by players of this instrument. This arrangement is quite simple to play, and will require no special explanation, as the fingering signs and plectrum strokes have been freely included. The published song copy should be purchased by those players who wish to have a piano accompaniment.

THE LEEDS P.P.P. BANJO CLUB.

THE Leeds P.P.P. Banjo Club had two most successful meetings at Paragon House on May 2nd, and May 16th, popular numbers being played by the Club. Individual items played by members were "Mauna Loa," Mr. Medcalfe; "Cheerio," Mr. Metcalfe; "Promenade Polka," Mr. Bew and Mr. Whittington; "Life in Louisiana," Mr. Bew; "Bonnie Scotland," Mr. Whittington. At the piano—Mr. Robin.

The next meeting will be held on May 30th.

BEACHCOMBERS' B.M.G. CLUB, LEIGH-ON-SEA.

THE following items were played at the May meeting: Banjo solos—"Mississippi Bubble," "Sound of the Drum," Mr. Waddington; "Miniature III," "Fun in Dahomey," Mr. Behar; "Queen of Diamonds," Miss Spicer; "Dance Columbine," Mr. W. H. Millis; "Nigger Minstrels," "Skipping Rope Dance," Mr. Barker; "Black Bess," Mr. Griffin; "Bonnie Scotland," Mr. Gilling; "The Kilties," Mr. Pratt; "Queen of the Burlesque" Miss Gilling. Banjo duet—"All the go" " (Greenop), Millis and Greenop. Banjo trio—"To the Front," Messrs. Turner, Waddington, and Behar. Mandoline duet, "Eileen Romance," Miss Hunter and Mr. Henry; "Elegia," Mrs. Sneath and Mrs. Golden. Hawaiian guitar quartette—"Love in your eyes," Miss Spicer, Miss Hunter, Mr. and Mrs. Waddington, and Mr. Henry. Mandoline trio—"La D'Argato," Mrs. Sneath, Mrs. Golden and Mr. Henry. Also several community numbers.

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TATTOO	*Emile Grimshaw*	2/-
TAKE YOUR PICK	*Pete Mandell*	2/-
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THE STRAND B.M.G. ORCHESTRA.
(Derby and District.)

THE "Strand" B.M.G. Club held its May meeting in the studio of Messrs. Edgar Horne and Co., on Saturday, the 11th inst., when an interesting afternoon was spent, the programme being as follows:—

Concerted items, "The Possum's Picnic" (E. Calcott), "Tune Tonic" (Grimshaw). Quintette banjos, Miss D. L. Winfield, Mrs. Dawson, Messrs. J. H. Ellis, T. W. Chattoe, E. Harobin, "Circus Parade" (Horley). Concerted items, "Tattoo" (Grimshaw), "Bunch o' Keys" (Grimshaw). Banjo duet, Mr. E. Horobin, Mrs. Dawson, "Rugby Parade" (Oakley). Hawaiian guitars (duet), Mr. Thos. Chattoe, Mrs. Dawson, "Les dieu amis" (A. F. Cramer). Banjo items, "Pinxter Flower" (Sanders Papworth), "Banjo Vamp" (Grimshaw). Hawaiian steel guitars with Spanish guitar accompaniment, Mrs. Dawson, Mr. Thos. Chattoe, Mr. A. Dawson, "Liliha Waltz," "Momi" (A. F. Cramer). Concerted item, "Nigger Minstrels" (Grimshaw).

PRESTON B.M.G. CLUB.

AN open meeting was held on May 8th, each member being asked to invite a friend. A very enjoyable evening was spent, the following items being rendered: Orchestral selection, "Beda"; tenor banjo duet, "Caprice of the Butterflies," Mr. E. Burns and Mr. E. Taylor; banjo solo, "Reverie in F," Mr. P. Atkinson; mandoline duet, "Lancashire Clogs," Mrs. and Miss Hardley; plectrum banjo solo, "Take Your Pick," Mr. E. Taylor; tenor banjo solo, "Bunch o' Keys," Mr. A. Peters; plectrum banjo solo, "The Old Rustic Bridge by the Mill," Miss M. Taylor; banjo solo, "Speedwell," Mr. F. Kearsley; mandoline quintette, "Irina Waltz"; banjo duet, "La Marguerite Waltz," Miss A. Ball and Mr. E. Taylor; mandoline solo, "La Serenata," Miss B. Martindale; banjo solo, "Policeman's Holiday," Mr. H. Smith; banjolin and banjo duet, "Bravado," Miss E. Hunter and Miss G. Fisher; plectrum banjo solo, "Listen to this," Mr. G. Richardson. Miss M. Taylor officiated at the piano in a very able manner.

PARKSTONE B.M.G. CLUB.

SUCCESSFUL meetings were held on April 25th and May 11th, the programme including the following solos: "Introduction and Quickstep," "Life in Louisiana," "Honolulu Cakewalk," "Florida Flo," "Palladium Rag," "College Rag," etc. A vocal interlude was provided by Mr. Strike, who gave a selection of popular song choruses with ukulele banjo accompaniment, and the Hon. Secretary played a number of banjo gramophone records by Morley, Van Eps, Tarrant Bailey, etc.

EARLSTONE B.M.G. CLUB.

A CONCERT was given by the Earlestown and of the Baptist Troop of Boy Scouts. The District Banjo Club, on April 4th, in aid Club played "Tattoo," "Sunflower Dance," "Minstrel Man" and "Spanish Romance"; Messrs. W. H. Fowler and C. Wilcox played, as duets, "Georgia Medley," "Humoresque," "Footlight Favourite" and "Bonnie Scotland"; Messrs. R. Atkinson, W. Thompson, C. Wilcox and H. Mayhew played "Sprig of Shillelagh"; Messrs. H. Mayhew and S. Arnold "The Kilties." Miss M. Leyland was accompanist.

The latest Plectrum and Tenor Banjo Solo—"Sugar and Spice."

THE ILFORD B.M.G. CLUB.

THE following is a report of the items rendered at the 15th meeting of this Club, held on May 13th, at the Elitè Dancing Academy, High Road, Ilford:—

Community Numbers, "Tattoo," "Lancashire Clogs," "Beat as you go"; guitar solo by Mr. Edwards, entitled, "Iveagh" (his own composition); banjo duets, "Valse Sympathie," by Messrs. Greenslade, senior and junior, "Sprig of Shillelagh," by Master Simpson and Mr. Greenslade, senior; banjo solos, "All the Go" (Greenop), played by Mr. Constantine; "Handy Jack," by Mr. Butler; "West Lawn Polka," by Mr. Keeler; "The Banshee," by Miss Allen; "Desert Breeze," by Mr. Frank Greenslade; "We've met Before," by Mr. Edwards; "Minuet," by Master Sproit; banjo solos, "Kitties," by Mr. Smith, "Banjo Vamp," by Mr. Coomber; zither banjo solos, "L'Infanta March," "Rhapsodie Hongroise" (Liszt), by Mr. W. M. Brewer; plectrum banjo solos, "Happy Days, Lonely Nights," by Mr. Williams, "My Pet," by Mr. S. Carr; pianoforte solo, "Chloe" (Song of the Swamp), by Mr. Will Kirby.

It is hoped shortly to arrange inter-visits between the Leigh-on-Sea Beachcombers B.M.G. Club and this Club.

The next meeting will be held on June 17th.

THE LONDON B.M.G. CLUB

THE May meeting took place at the Y.M.C.A. Headquarters, Tottenham Court Road, W.C., on the 13th inst. Among those present were the President and Mr. Joe Morley, a Vice-President.

The following played during the compulsory period: Mr. F. C. Musselbrook, "En Passant" (Cammeyer); Mr. G. Searle, "Café au Lait" (Morley); Mr. G. J. Sisley, "Carnival Polka" (Shevill); Mr. G. W. Thurlow, "Menuet de Noel"; Miss M. Winter, "Georgia Walkround" (Morley); Mr. M. J. Berry, "Kiddie" (Cammeyer); Mr. A. J. Lee, "Bolero" (Essel); Mr. J. C. Robertson, "Harvest Song" (Cammeyer); Mr. C. K. Sisley, "Freckles" (Morley); Mr. J. R. Alfred, "Lorne March"; Mr. W. H. Bishop, "Douglas Cakewalk" (Rossiter); Mr. A. J. Coates, "Prairie Belle" (Sullivan).

After refreshments, Mr. H. Gibbons gave the member's recital, which was very much enjoyed. He played "Freckles" (Morley), "Red Cockade" (Tait), "Donkey Laugh" (Morley), and "A Banjo Frolic" (Morley).

Mr. C. K. Sisley will give the member's recital in June. The Committee have arranged for a short debate between two members to take place at the June meeting on the matter of "compulsory" playing, and a vote will be taken in accordance with Rule II.

The next meeting takes place at the Y.M.C.A. Headquarters, Tottenham Court Road, W.C., at 8 p.m., on Monday, June 10th.

Volumn IV of KEYNOTES, from January to December, 1928 contains the following Banjo Solos, arranged finger style, in addition to Solos for the Guitar, Ukulele and Steel Guitar, etc., and articles of interest.

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THE ABERDEEN B.M.G. CLUB.

THERE was a good attendance of members at the May meeting of the Aberdeen B.M.G. Club. As usual, the meeting opened with "The Return of the Regiment," which is our Presidential March. A few items from the long and varied programme are: Community, "Black Coquette" and "Tattoo"; piano solo, "Crazy Rhythm," E. Dean; piano solo with vocal accompaniment, "Louisiana," E. Dean and A. Catto; mandoline duets, "Marian," J. van Lyle, "Night Winds," J. Yule; banjo solo, "Oakleigh Quickstep," R. Morgan; community, "Sonny Boy" and "Londonderry Air"; mandoline solos, "Senora" and "O'er the Sea," E. Ritchie; banjo solos, "Happy Go Lucky," "Freckles," J. van Lyle. The Club is to stop during the summer months and resumes in September.

THE BRISTOL B.M.G. CLUB.

MEETING, May 3rd, 1929. Club, "Clubmates" (Troise), "Blue Danube" (Paroletti), "Tattoo" (Grimshaw); banjo duet, "Spanish Romance" (Grimshaw), Mr. Ball and son; banjo solo, "Zingara" (Hunter), Mr. Alf North; banjo solo, "Shaeffer's Jig" (Essex), Mr. Brown; quartette, banjolin and banjos, "Regimental March" (Sheaf), Messrs. Matthews, Mulligan, Mr. Ball and son; Club, "Gloriana" (Glynn), "My Inspiration is You" (Nicholls), "Barcarolle" (Hoffman). Further ensemble playing followed; a very enjoyable evening spent. All players invited; fortnightly meetings. Full particulars, Mr. Alf North, 42 Knowle Road, Bristol.

THE EAST LONDON B.M.G. CLUB.

A MEETING was held by the East London Banjo, Mandoline and Guitar Club, at St. Margaret's Hall, Ilford, on Wednesday, May 1st, at 8 p.m. The following items were rendered:—

Community, "Banjo Oddity" (J. Morley); Mr. Aiken (Mandoline), "Remembrance" (B. Persichini); Mr. Colville (plectrum banjo), "Get Goin'" (Pete Mandell); Mr. Dixon (zither banjo), "Ragtime Episode" (Paul Eno); Mr. Dykes (mandoline), "Poet and Peasant" (Suppé); Messrs. Osborne and Dykes (banjo duet), "Nuts and Wine" (J. Morley); Messrs. Dixon and Murphy (zither banjo and banjo duet), "Butterfly" (J. Morley); Community, "Mastertone" (Weidt), "Darkies' Patrol" (Laisng), "Tudor Overture" (Ellis), "Cromarte" (Heath). Miss Stewart-Walker was the accompanist.

THE NORTH LONDON B.M.G. CLUB.

THE eighth meeting of the North London Banjo, Mandolin and Guitar Club was held, on April 22nd, at the Adult School Hall, Wood Green. The programme consisted of community playing, request solos and voluntary items, one of which, consisting of a mandoline quartette, "Beneath thy Window," was much appreciated.

The June meeting will be held on the 24th, and any further particulars may be obtained from the Secretary, G. Mills, 364 Camden Road, N.7.

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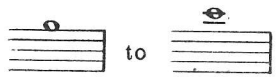
Continued from page 93,

to

In Bar 5 we moved into a higher register, which movement was *introduced* by the " E " and " F " of Bar 4, which *naturally suggest* an *upward* movement. Having arrived at G, we again confine ourselves to a small movement, *i.e.*, from

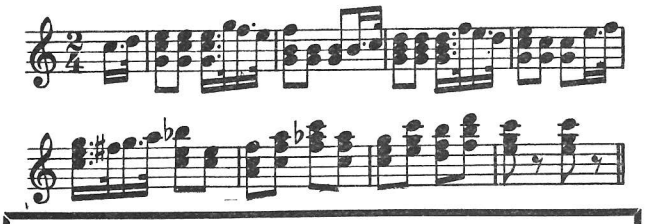


It is always good to work in a small range for a few bars, and then move away by small steps, ascending or descending. (*N.B.*—When I say it is " good " or " best," I do not mean that it is absolutely necessary.)

In this short melody we have questions of two-bar length and answers of like duration. Note that the first question and answer stick closely together, *i.e.*, from B to A, and that the next question and answer move away together. This form of writing is always satisfactory.

Bear in mind that this is NOT the *only* melody which may be made from the given chords. It is a very simple one and easily followed by students—that's why it's here.

Now, it is better (in banjo solos) to introduce a few chords in the solo part; and the whole of our melody will make an acceptable banjo piece if written like this:—



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THE LEFT THUMB—By BERNARD SHEAFF

MY previous article described the position of the left thumb when stopping the simplest chords in the first position. We now want to see what changes from this more or less fundamental position are required for stopping barre and position-barre chords. In position chords, the left hand fingers should, of course, stand well up on the strings, this bringing the ball of the thumb comparatively near, although not touching the back of the arm. The flattening of the first finger for the barre, however, brings the hand down, and the ball of the thumb farther from the arm. Naturally the thumb top joint, which is touching the arm, must also move down, that is, a little further towards the rib of the arm, but it should always remain on the near side of this rib, otherwise it would be useless as a support to the hand, which is its main function.

It will be seen, then, that for the E, C and open G chord at the 1st fret the thumb projects a little above the level of the fingerboard, but for the first barre chord—E flat, C and A flat—the thumb should be about a quarter inch or so below the level of the fingerboard. For the position-barre, the position is similar to that for the barre, for in both cases the hand is down for the flattening of the first finger. But these two extremes of thumb positions I have mentioned (for the low register) have, of course, several intermediate positions which are brought into use according to the nature of the chord positions or changes of position.

Many players are quite successful with the left hand and thumb in the low positions, but adopt a bad, awkward style when playing in the upper positions. This is mostly due to the fact that a further adjustment of the thumb and hand position is required as the top frets are approached, for in the neighbourhood of the 12th, 14th, etc., frets the fingers are working more parallel to the frets, and not diagonally to them, as in the first position. In the high positions, therefore, the thumb must be placed farther away from the hand and also more under the instrument. This will be made more clear, perhaps, by describing the position at the 12th fret.

When a barre is made at this fret, the thumb should properly be placed on the arm opposite the space between the 9th and 10th frets—not, as many beginners think, opposite the 12th fret! Which compresses the hand all up in a bunch and throws the wrist out. This example should make clear the fact that the thumb is always well behind the first finger in the upper register, and at the same time the thumb is placed farther under from the edge of the keyboard—this example should show it about three quarters of an inch from the fingerboard edge.

It is hardly necessary to mention that in changing from one position to another the pressure should be released, and the thumb allowed to glide smoothly along the arm. It is obvious that quick smooth shifting is impossible if the thumb continually grips the arm. In fact, it need never squeeze the arm tightly for a position chord, but a little more pressure is required for a barre or position-barre.

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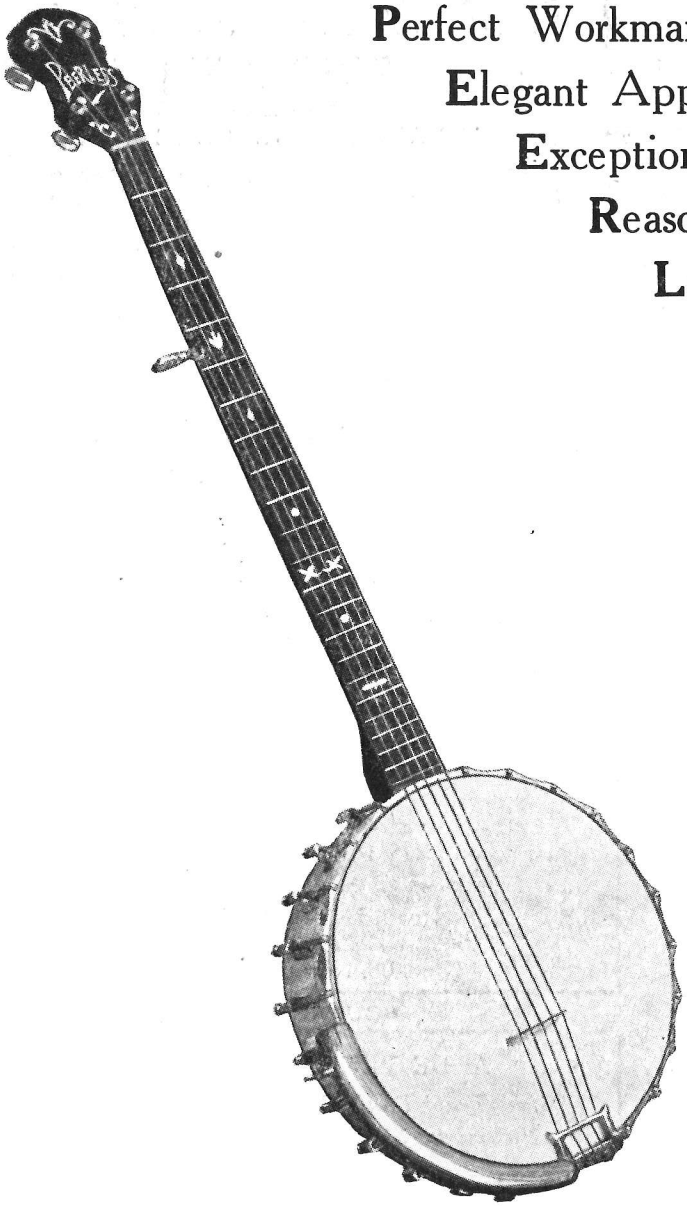

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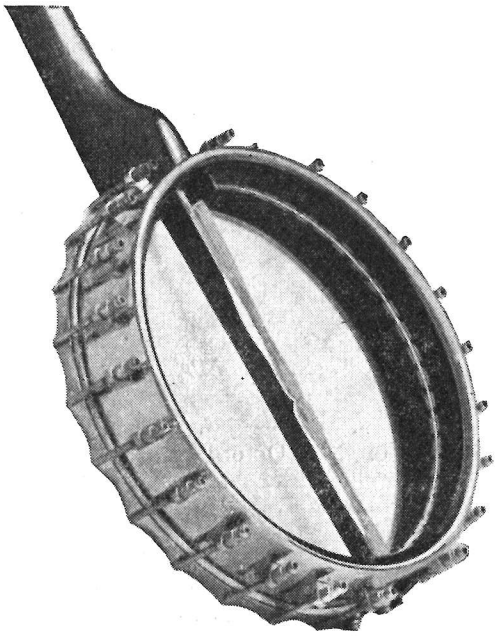

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